adopted and the progress already made, there is no doubt it will be accomplished. This golden idol, which formed part of the collection of his Royal Highness the Duke of Sussex, was found near the margin of the lake, and was presented to James Hamilton, Esq. by General Santander, Vice-President of Columbia.

Mr. C. Roach Smith exhibited—1. a drawing of a fresco painting in Godshill Church, Isle of Wight, by Mr. John A. Barton, representing Christ crucified on a tree or shrub, with mottoes on the side, one only legible, Ora pro nobis Domine.

2. Drawing of a fresco of a late date, found in pulling down Mr. Mason's house in Chichester.

3. A Runic almanack belonging to Mr. Crafter, of Gravesend, formed of several wooden leaves strung together.

4. A rubbing of the brass of Margery Arundell, in Anthony Church, Cornwall, communicated by Charles Spence, Esq., of Devonport. The inscription is as follows: "Hic jacet Margeria Arundell quondam d'na de Est Anthon' filia Warini Erchedeken militis que obijt xx°vj° die Octobr' A° d'ni M°cccc°xx° cuius a'i'e p. picietur deus."

John Adey Repton, Esq., F.S.A., communicated a drawing of an ancient vessel found in 1843 in digging the foundation of the Savings Bank at Chelmsford, and presented to the Chelmsford and Essex Museum by Mr. James Moss. It is supposed to have had two handles (one of which is lost), and each was also a spout. Its only ornament is a row of nail-head knobs.

Sir Henry Ellis, secretary, exhibited an oblong brass box containing a dial, a mariner's compass, and various tables, formerly called a Viatorium or German ring. The present specimen is marked B. S. 1587, and belongs to J. B. Heath, Esq., F.S.A., the Sardinian Consul-General.

A. J. Kempe, Esq., F.S.A., exhibited a copy by Albin Martin, Esq., made by permission of the Duke of Sutherland, of an ancient portrait now in his Grace's gallery at Sutherland-house, said to be that of Cardinal John Kempe, Archbishop of Canterbury, who died A.D. 1453. Mr. Kempe entered, on the authority of a MS. in the British Museum, at some length into the memoirs of the cardinal, who was born at his patrimonial seat of Ollantigh, in the parish of Wye in Kent, A.D. 1380. He noticed his acts of munificence and those of his nephew, Thomas Kempe, Bishop of London, to Merton College, Oxford, his diplomatic employments, as custos privati sigilli in the reign of Henry V., and as lord chancellor in that of Henry VI. The authenticity of the portrait of Cardinal Kempe rests on the authority of Walpole, who probably inserted in his catalogue of the collection at Strawberry Hill such account as he had received with the picture. Mr. Kempe pointed out that certain panels, which have been associated with this portrait and that assigned to Cardinal Beaufort were not by the same hand. One of these panels, representing a man in the act of adoration in a stable, bears the arms of Tate impaling Boleyn; another is said, in Walpole's catalogue, to represent Humphrey, Duke of Gloucester. Mr. Kempe's paper was accompanied by a diagram, shewing that this last panel was part of a group depicting "The Wise Men's Offering;" that the centre part of the composition, the Virgin and Child, was wanting; that the man kneeling in a stable was certainly Joseph, and completed the picture. The two panels said to represent Beaufort and Kempe, whatever the authenticity of their designation, were certainly distinct and by another hand. Mr. Martin's copy of the portrait attributed to Cardinal Kempe is a very spirited and faithful delineation of the original, which, as a work of art of the 15th century, has considerable merit.

The society then adjourned to the 14th of November.

THE IRON TRADE.—As an instance of the increasing briskness of the iron trade, we may mention that the shipping agent at Newport of a large establishment on the Hills, in one day last week, received by post advices of charter-parties for cargoes to be shipped amounting to 3,000 tons of railway iron. The rails are chiefly for Charleston, South Carolina.—*Monmouth Merlin.*

ARCHITECTURAL GEOMETRY, No. VI.—STAIRCASE SCROLLS AND CURTAILS.

TO THE EDITOR OF THE BUILDER.

SIR,—In looking over the notes to correspondents in No. 43 of THE BUILDER, I find "A POOR CARPENTER" asks for the methods of describing scrolls and curtails for staircases: I therefore venture to send you the accompanying draughts. But permit me to say that correspondents, making such inquiries, should state the dimensions of the openings, upon which the proper sizes of scrolls and curtails do indeed materially depend; those, which I submit are 1½ inch to the foot, so that their lines may be easily enlarged for actual practice.

Fig. I. is for an eleven-inch example of a scroll, to be drawn from eight centres, which are shewn by fig III., and are to be found in the following manner, viz:—strike a circle 1½ in. diameter; within which, from six equidistant points in the circumference, draw two intersecting triangles, and number their points 1, 2, 3, &c.; then draw lines round the polygon, continued indefinitely; and begining at 1 as a centre, strike, with a radius of 6½ inches, a circular curve line from the continuation of the line 1-2, till it meets the continuation of the 2-3; then move the compasses to 2, and strike from thence the curve from the line 2-3 to the line 3-4; and so proceed till the scroll is complete, the radius growing less with each remove, and the involution being thus caused. Then draw the line A A to the centre 3; set the pitch-board, fig. VII., parallel with A A lines; draw the ordinates or the dotted A B, A C: then square off the pitch-board at C C: take off the distance from A A to C C on the pitch-board: and so proceed till the face-mould, fig. II., is complete.

To obtain the falling-mould (fig. IV.), lay down on the pitch-board the lines 1, 2, 3; two inches from the bottom draw A A: at the point 3, measure from A to 5 on the scroll; set the same at A A of the falling-mould; A 2 the same; then divide the whole into equal parts in order to ease the curvature.

Fig. V. shews a curtail-step; the outer dotted line on the same figure shews the handrail; and the inner dotting indicates the pattern for the veneered block or riser.

Fig. VI. shews the mode of obtaining the centre for a nine-inch scroll, and fig. VIII. the same for an oval scroll: the numbers will direct the order of proceeding.

I am, Sir, your humble servant,

J. BELL, Joiner, Derby.

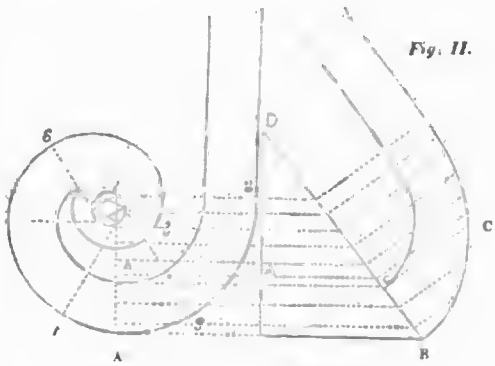

Fig. II.

Fig. III.

Fig. I. Fig. VII.

Fig. IV.

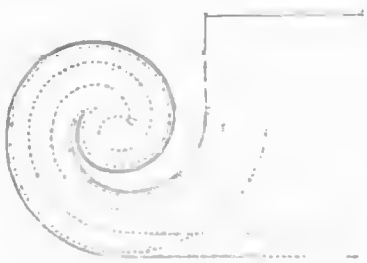

Fig. V.

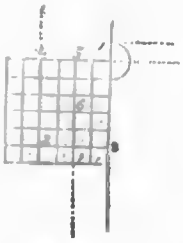

Fig. VI.

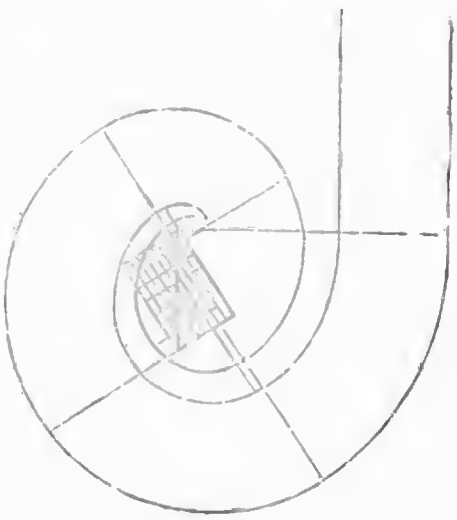

Fig. VIII.